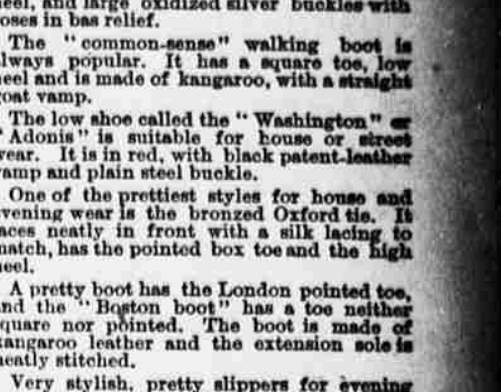


The demand for the Louis Quinze heel is larger than ever.

Plain bedroom slippers are in felt, either with or without heels.

A style for morning wear is the mule, in black or colors, in kid or suede, with Louis quince heels.



Another style is the low-cut black satin slipper, with toe embroidered in steel. The "Judie" is also of black satin and ties over the instep with broad black satin ribbon. Both of these slippers have the high I.

For street wear over-gaiters of Jersey cloth will be much worn during the winter. They come in black and tan color, are very neatly made, and reach only to the top of the boot. They are made to order for ladies who want them to match their walking-dresses.

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**AMUSEMENTS.**

**WITH AVE. THEATRE.**  
Proprietor and Manager, — Mr. JOHN STEPHENS.  
LAST TWO NIGHTS.

**MRS. POTTER**  
in first presentation in America of  
**LOYAL LUV**  
SUPPORTED BY MISS E. E. BELLWY  
(By courtesy of Mr. Henry E. Abbey, of Wallack's)  
AND MISS L. J. BROWN  
MONDAY, NOV. 21.  
**McCALL'S OPERA COMPANY.**  
Presenting the Hindoo Comic Opera,  
**THE HEGUN.**

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**STAR THEATRE.**  
MISS HENRY IRVING.  
MISS EILEEN TERRY.

FAUST!  
Saturday Evening, LOUIS X.  
Week Beginning 21st November.  
Every Evening (except Saturday Night) and Saturday Matinee,  
FAUST!  
Saturday Night, Nov. 26, THE BELLS and JEWELS.  
**DOCKSTADER'S.**  
GRAND PRODUCTION OF THE  
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Splendid Scenery, Costumes, Singing and Electrical  
Effects.  
THE GREAT FIRST PART.  
CLYDE PLANNIN' (First) - Repeated by Request.  
EVENING'S SHOW, SATURDAY NIGHT, NOVEMBER 26th.  
HARRISON'S PARK THEATRE.  
EDWARD HARRISON. *Proprietor*

**EDWARD HARRIGAN**  
 IN **CORDELLA'S ASPIRATION.**  
 Dave Braham and his popular orchestra.  
**WEDNESDAY—MATINEE—SATURDAY.**  
**FEVE, Nov. 22.**

**UNION SQUARE THEATRE, J. M. HILL, Manager.**  
 —EIGHTH WEEK.—

**Robson and Crane**  
 IN BRONSON HOWARD'S GREAT COMEDY,

"Mr. Bronson Howard's new comedy has scored."—Sun.

**H. R. JACOBS'S 3D AVE. THEATRE,**  
PRICES:  
10c.  
Reserved Seats,  
20c., 30c. and  
50c.  
Nov. 21—Best, Matinees in TESSA YOGUE  
Cor. 3d ave. and 51st st.  
People turned away in crowds.  
MATINEE TO-MORROW  
H. R. JACOBS'S OWN COMPANY  
IN  
THE WAGES OF SIN.

14 IN STREE THEATRE—CORNER 6TH AVE.  
Matinees Wednesday and Saturday.  
LAST WEEK OF  
GEO. M. KNIGHT.  
In Bronson Howard's and David Belasco's new play,  
MUDFOL.  
MONDAY, Nov. 21—DENMAN THOMPSON.  
THE OLD HOMESTEAD.

CABARET, BROADWAY AND 5TH ST.  
Evenings at 8. Matinee Saturday at 2.  
The sparkling Comto Opera  
THE MARQUISE  
Received with rous of laughter. . . 50 cents

Admission . . . 50 cents

**MADRID SQUARE THEATRE.**  
Mr. N. PALMER . . . Solo Manager  
Begins at 8.30. Saturday Matinee at 2.  
**THE MARTYR.**  
WITH A STRONG CAST.

**WALLACK'S.**  
Evenings at 8.15. Matinee Saturday 2.15.  
CHARACTERS BY MESSRS. JOHN GILBERT,  
COMEDY.  
Cameo and Comedy. E. D. Ward, J.  
**SCHOOL.** . . . Miss Louise Eldridge, Miss  
Netta Union and Mrs. Abbey.

**TONY PASTOR'S THEATRE.**  
MATINEES TUESDAY AND FRIDAY.  
Howard Athenaeum Society's Co.  
**EDEN MUSEE.**  
New Groups, New Pictures, New Attractions.  
Concerts Daily. Admission to all, 20c.

Beginning at 8. 15.  
MATINEE  
SATURDAY.

**THE WIFE.**

**ACADEMY OF MUSIC.** LAST WEEK.  
EVENINGS AT 8. MATINEES SATURDAY AT 2.  
The Phenomenally Successful Melodrama,  
A DARK WEB.  
RESERVED SEATS, 50c., 75c. and \$1.

**THEATRE OPERA HOUSE - BURLESQUE.**  
RICE & DIXON'S Stupendous Production.  
BURLESQUE THE CORSAIR.

**GRAND OPERA HOUSE** 8th St. and 4th Ave. 10c, 20c, 30c. Matinee Mon., Wed., Thurs. DOMINICK MURRAY in **RIGHT'S NIGHT**, with Marcelline.

**GRAND OPERA HOUSE** 8th St. and 4th Ave. 10c, 20c, 30c. **SUNDAY.** PROF. CROMWELL'S FAMOUS LECTURE, "AMERICA, OUR HOME." Admission, 25c. Reserved Seats, 50c. and extra.

**GRAND OPERA HOUSE** 8th St. and 4th Ave. 10c, 20c, 30c. **TU-NIGHT.** Reserved Seats, Orchestra Circle and Balcony, 50c. **FREDERICK WARDE** in "GALBA." To-morrow Mat., Grand Opera House, 8th St. and 4th Ave. 10c, 20c, 30c. **NIGHT.** **RICHARD III.** Next Week—A FARLO MATCH.

from the room, and, five minutes after, I heard the clatter of the horse's hoofs upon the frozen road.

"If an horse was brought in by four men, he having been thrown from his horse and fatally injured. I had him taken into his room and the physician sent for."

"No, he would not live an hour," the doctor said, as he looked upon him.

"And then I put them all out. I must see him alone now."

"Arthur," I said, bending down and looking into the eyes which were already growing dim. "Can you hear me? Listen! A year ago you came."

He opened his eyes, the film seemed to clear away and he throwing his arm around my neck, drew my face to his.

"If I must die, do not leave me. Mother, friend, whatever you are, you are dear as my own soul to me. I thought you loved me, but I meant to know you. God has punished me for my sin. Forgive me!"

He was dead in a moment.

From then until now—and, oh! what dreary, slow-dragging years they have been!—I have known to the full what remorse means. I have drained the bitter cup to the dregs. With neither the reward nor the punishment, but this I know—that to my dying day I can never put the look upon that dead man's face away from my eyes, and, remembering that and how he was driven out to meet his death that night, I dare not ask for pardon.